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musicalia





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musicalia



Classikerausgabe des Wiener Conservatoriums.

PIANOFORTE MUSIK.

Redigirt und herausgegeben von den
PROFESSOREN JOSEF DACHS, ANTON DOOR UND JULIUS EPSTEIN.

Friedrich Chopin

(redigirt und herausgegeben von Anton Door).

	M.	S.
Op. 6. 4 Mazurkas	—	40.
„ 7. 5 Mazurkas	—	40.
„ 9. 3 Nocturnos	—	60.
„ 10. Etuden. Heft 1	1.	60.
„ 10. Etuden. Heft 2	1.	60.
„ 11. 1. Concert. Emoll	1.	80.
„ 12. Brillante Variationen. Bdur	—	50.
„ 13. Phantasie (air polonais). Adur	—	80.
„ 14. Gr. Concertrondo. Krakowiak. Fdur	—	90.
„ 15. 3 Nocturnos	—	50.
„ 16. Rondo. Esdur	—	70.
„ 17. 4 Mazurkas	—	50.
„ 18. Gr. Walzer. Esdur	—	40.
„ 19. Bolero. Cdur	—	50.
„ 20. Scherzo. Hmoll	—	60.
„ 21. 2. Concert. Fmoll	1.	40.
„ 22. Polonaise. Esdur	—	80.
„ 23. Ballade. Gmoll	—	50.
„ 24. 4 Mazurkas	—	50.
„ 25. Etuden. Heft 1	1.	—
„ 25. Etuden. Heft 2	1.	10.
„ 26. 2 Polonaisen	—	60.
„ 27. 2 Nocturnos	—	40.
„ 28. 24 Präludien	1.	60.
„ 29. Impromptu. Asdur	—	30.
„ 30. 4 Mazurkas	—	40.
„ 31. Scherzo. Bmoll	—	70.
„ 32. 2 Nocturnos	—	40.
„ 33. 4 Mazurkas	—	50.
„ 34. No. 1. Walzer. Adur	—	40.
„ „ 2. Walzer. Amoll	—	30.
„ „ 3. Walzer. Fdur	—	30.
„ 35. Sonate. Bmoll	—	80.
„ 35. Trauermarsch daraus einzeln	—	20.
„ 36. Impromptu. Fisdur	—	30.
„ 37. 2 Nocturnos	—	40.
„ 38. 2. Ballade. Fdur	—	40.

	M.	S.
Op. 39. Scherzo. Cis moll	—	60.
„ 40. 2 Polonaisen	—	50.
„ 41. 4 Mazurkas	—	40.
„ 42. Walzer. Asdur	—	40.
„ 43. Tarantella. Asdur	—	40.
„ 44. Polonaise. Fismoll	—	60.
„ 45. Präludium. Cis moll	—	30.
„ 46. Concert-Allegro. Adur	—	70.
„ 47. 3. Ballade. Asdur	—	50.
„ 48. 2 Nocturnos	—	—
„ 49. Phantasie. Fmoll	—	60.
„ 50. 3 Mazurkas	—	50.
„ 51. Allegro vivace. Gesdur	—	30.
„ 52. 4. Ballade. Fmoll	—	60.
„ 53. Polonaise. Asdur	—	50.
„ 54. Scherzo. Esdur	—	70.
„ 55. 2 Nocturnos	—	—
„ 56. 3 Mazurkas	—	60.
„ 57. Berceuse. Desdur	—	30.
„ 58. Sonate. Hmoll	1.	20.
„ 59. 3 Mazurkas	—	50.
„ 60. Barcarolle. Fisdur	—	40.
„ 61. Polonaise. Fantaisie. Asdur	—	60.
„ 62. 2 Nocturnos	—	—
„ 63. 3 Mazurkas	—	30.
„ 64. No. 1. Walzer. Desdur	—	30.
„ 64. „ 2. Walzer. Cis moll	—	30.
„ 64. „ 3. Walzer. Asdur	—	30.
„ 66. Fantaisie-Impromptu. Cis moll	—	40.
„ 67. 4 Mazurkas	—	40.
„ 68. 4 Mazurkas	—	40.
„ 69. 2 Walzer	—	40.
Mazurka (à Gaillard). Amoll	—	30.
Mazurka. Amoll	—	20.
Polonaise (à Mad. Du-Pont)	—	30.
Walzer. Emoll	—	30.
3 Nouvelles Etudes. Fmoll, Asdur, Desdur	—	40.

Eigenthum des Verlegers.

Hamburg, Aug. Cranz.

WIEN, C. A. Spina, Verlags- und Kunsthandlung (Alwin Cranz).

10724

BOLERO.

III *mus.*

Introduzione.

Allegro molto. M.M. ♩ = 88.

F. Chopin, Op. 19



Handwritten musical score for the introduction of Chopin's Bolero, Op. 19. The score is written for piano in 3/8 time, marked 'Allegro molto' with a tempo of 88 M.M. The notation includes various dynamics such as *ff*, *fz*, *p*, *f*, *meno forte*, *dim.*, and *p*. Performance instructions include *risoluto*, *leggierissimo e ben legato*, *poco a poco*, *più animato*, and *poco rallent.*. The score features numerous fingerings and articulation marks. A library stamp is visible in the upper right corner.

Più lento. M.M. ♩ = 104.

Handwritten musical score for the 'Più lento' section of Chopin's Bolero, Op. 19. The tempo is marked 'Più lento' with a tempo of 104 M.M. The notation includes dynamics such as *con anima*, *p*, and *dim.*. The score features various fingerings and articulation marks. A library stamp is visible in the upper right corner.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a series of chords, some marked with *f* (forte). Below the bass staff, the word *Ad.* (Adagio) is written, followed by asterisks indicating a tempo change.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a series of chords, some marked with *f* (forte). Below the bass staff, the word *Ad.* (Adagio) is written, followed by asterisks indicating a tempo change.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a series of chords, some marked with *f* (forte). Below the bass staff, the word *Ad.* (Adagio) is written, followed by asterisks indicating a tempo change. The word *cresc.* (crescendo) is written above the bass staff, and *p* (piano) is written below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a series of chords, some marked with *f* (forte). Below the bass staff, the word *Ad.* (Adagio) is written, followed by asterisks indicating a tempo change.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a series of chords, some marked with *f* (forte). Below the bass staff, the word *Ad.* (Adagio) is written, followed by asterisks indicating a tempo change. The word *accelerando* is written above the bass staff, and *cresc.* (crescendo) and *dim.* (diminuendo) are written below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a series of chords, some marked with *f* (forte). Below the bass staff, the word *molto accelerando* is written, followed by *e dim.* (e diminuendo).

Seventh system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a series of chords, some marked with *f* (forte). Below the bass staff, the word *Ad.* (Adagio) is written, followed by asterisks indicating a tempo change. The system ends with a double bar line and a 3/4 time signature.

dibl. Jac.

Allegro vivace. M.M. $\text{♩} = 88$.

The musical score consists of seven systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and ornaments. Dynamics include *f*, *p*, *cresc.*, *dim.*, and *fz*. Performance instructions include *ten.*, *dol.*, *poco ritenuto*, and *a tempo*. The score is marked with asterisks (*) and the word *led.* (likely indicating ledger lines or specific performance techniques). The piece concludes with a final system marked *a tempo* and *fz*.

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with sixteenth-note runs and slurs. Bass staff features a rhythmic accompaniment of chords. Dynamic markings include *Leg.* and *ten.* with asterisks.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and trills. Bass staff continues the chordal accompaniment. A *cresc.* marking is present in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and trills. Bass staff features a rhythmic accompaniment. Dynamic markings include *ff* and *fz*. *Leg.* and *ten.* markings with asterisks are present.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and trills. Bass staff features a rhythmic accompaniment. Dynamic markings include *ff* and *ten.*. *Leg.* and *ten.* markings with asterisks are present. The word *risoluto* is written above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and trills. Bass staff features a rhythmic accompaniment. Dynamic markings include *Leg.* and *ten.* with asterisks. The words *cre - scen - do* are written above the treble staff.

Sixth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and trills. Bass staff features a rhythmic accompaniment. Dynamic markings include *f*, *p*, and *pp*. *Leg.* and *ten.* markings with asterisks are present. The word *leggiere* is written above the treble staff.

Seventh system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and trills. Bass staff features a rhythmic accompaniment. Dynamic markings include *Leg.* and *ten.* with asterisks. The word *ten.* is written above the treble staff.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical markings and dynamics:

- System 1:** Treble clef has *dol. pp* and *ten.* markings. Bass clef has *Leo.* and ** Leo.* markings. Fingerings 4, 1, and 8 are indicated.
- System 2:** Treble clef has *con forza*, *dolciss.*, and *ten.* markings. Bass clef has *Leo.* and ** Leo.* markings. Fingerings 5, 2, 1, 5, 3, 1, 5, 2, 1, 1, 5, 3 are indicated. A *ritenuto* marking appears in the treble.
- System 3:** Treble clef has *a tempo dim.* marking. Bass clef has *Leo.* and ** Leo.* markings.
- System 4:** Treble clef has *crescendo* marking. Bass clef has *f* marking. A *Leo.* and *** marking are present at the end of the system.
- System 5:** Treble clef has *Leo.* and *** markings. Bass clef has *Leo.* and *** markings.
- System 6:** Treble clef has *Leo.* and *f* markings. Bass clef has *Leo.* and *p* markings. Fingerings 1 and 5 are indicated.

First system of musical notation. Bass clef. Key signature: three flats (B-flat, E-flat, A-flat). The system includes a piano introduction with a *cresc.* (crescendo) marking and a *p* (piano) dynamic. The right hand features a melodic line with a *fz* (forzando) and *p* dynamic. The left hand has a rhythmic accompaniment.

Second system of musical notation. Treble clef. Key signature: three flats. The system includes a piano introduction with a *pp* (pianissimo) dynamic and a *ritenuto* (ritardando) marking. The right hand features a melodic line with a *fz* and *p* dynamic. The left hand has a rhythmic accompaniment.

Third system of musical notation. Treble clef. Key signature: three flats. The system includes a piano introduction with a *poco rallent.* (poco rallentando) marking and a *pp* dynamic. The right hand features a melodic line with a *fz* and *p* dynamic. The left hand has a rhythmic accompaniment.

Fourth system of musical notation. Treble clef. Key signature: three flats. The system includes a piano introduction with a *cresc.* marking and a *fz* and *p* dynamic. The right hand features a melodic line with a *fz* and *p* dynamic. The left hand has a rhythmic accompaniment.

Fifth system of musical notation. Treble clef. Key signature: three flats. The system includes a piano introduction with a *ritenuto* marking and a *fz* and *p* dynamic. The right hand features a melodic line with a *fz* and *p* dynamic. The left hand has a rhythmic accompaniment.

Sixth system of musical notation. Treble clef. Key signature: three flats. The system includes a piano introduction with a *fz* and *p* dynamic. The right hand features a melodic line with a *fz* and *p* dynamic. The left hand has a rhythmic accompaniment.

This page contains seven systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs). The notation is handwritten and includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4. Performance instructions like 'Led.', 'ten.', 'cresc.', 'f', 'p', 'ritenuto', and 'a tempo' are present. The page is numbered '8' in the top left and 'C. 24946' at the bottom center.

System 1: Treble clef has a melodic line with slurs and fingerings (1, 2, 3, 4, 2). Bass clef has a rhythmic accompaniment of chords. Markings: *Led.*, *.

System 2: Treble clef has a melodic line with a slur. Bass clef has a rhythmic accompaniment of chords. Markings: *Led.*, *, *Led.*, *, *Led.*, *, *Led.*, *.

System 3: Treble clef has a melodic line with a slur and a *ten.* marking. Bass clef has a rhythmic accompaniment of chords. Markings: *Led.*, *, *Led.*, *, *cresc.*, *Led.*, *, *Led.*, *.

System 4: Treble clef has a melodic line with a slur and fingerings (3, 2). Bass clef has a rhythmic accompaniment of chords. Markings: *Led.*, *, *Led.*, *, *Led.*, *.

System 5: Treble clef has a melodic line with a slur and fingerings (2, 1, 4, 5, 1, 4, 3, 2, 1, 3, 6). Bass clef has a rhythmic accompaniment of chords. Markings: *Led.*, *, *Led.*, *, *Led.*, *.

System 6: Treble clef has a melodic line with a slur and fingerings (1, 4, 3, 2, 1, 3, 6). Bass clef has a rhythmic accompaniment of chords. Markings: *Led.*, *, *Led.*, *, *Led.*, *, *Led.*, *.

System 7: Treble clef has a melodic line with a slur and fingerings (1, 4, 3, 2, 1, 3). Bass clef has a rhythmic accompaniment of chords. Markings: *Led.*, *, *Led.*, *, *Led.*, *, *Led.*, *.

dim. *fz p*

Led. * Led. *

trium

Led. * Led. * Led. * Led. *

cresc.

Led. * Led. * Led. * Led. *

cresc.

Led. * Led. * Led. * Led. * Led. * Led. *

risoluto

Led. * Led. * Led. * Led. * Led. *

ten. *f* *accelerando* *dim.*

Led. * Led. * Led. * Led. * Led. *

Led. * Led. * Led. * Led. * Led. *

Verlag von Aug. Cranz in Hamburg.

Classikerausgabe des Wiener Conservatoriums. Pianofortemusik.

Redigirt und herausgegeben von den Professoren J. Dachs, A. Door und J. Epstein.

Friedrich Chopin.

(R. u. h. v. Anton Door.)

	M.	Pf.
Op. 6. 4 Mazurkas	—	40.
" 7. 5 Mazurkas	—	40.
" 9. 3 Nocturnos	—	60.
" 10. Etuden. Heft 1.	1.	60.
" 10. Etuden. Heft 2.	1.	60.
" 11. 1. Concert. Emoll.	1.	80.
" 12. Brillante Variationen. Bdur.	—	50.
" 13. Phantasie (air polonais). Adur.	—	80.
" 14. Gr. Concertrondo. Krakowiak. Fdur.	—	90.
" 15. 3 Nocturnes	—	50.
" 16. Rondo. Esdur.	—	70.
" 17. 4 Mazurkas.	—	50.
" 18. Gr. Walzer. Esdur.	—	40.
" 19. Bolero. Cdur.	—	50.
" 20. Scherzo. Hmoll.	—	60.
" 21. 2. Concert. Fmoll.	1.	40.
" 22. Polonaise. Esdur.	—	80.
" 23. Ballade. Gmoll.	—	50.
" 24. 4 Mazurkas	—	50.
" 25. Etuden. Heft 1.	1.	—
" 25. Etuden. Heft 2.	1.	10.
" 26. 2 Polonaisen	—	60.
" 27. 2 Nocturnos	—	40.
" 28. 24 Präludien	1.	60.
" 29. Impromptu. Asdur.	—	30.
" 30. 4 Mazurkas	—	40.
" 31. Scherzo. Bmoll.	—	70.
" 32. 2 Nocturnos	—	40.
" 33. 4 Mazurkas	—	50.
" 34. No. 1. Walzer. Adur.	—	40.
" 34. " 2. Walzer. Amoll.	—	30.
" 34. " 3. Walzer. Fdur.	—	30.
" 35. Sonate. Bmoll.	—	80.
" 35. Trauermarsch daraus einzeln	—	20.
" 36. Impromptu. Fisdur.	—	30.
" 37. 2 Nocturnos	1.	40.
" 38. 2. Ballade. Fdur.	—	40.
" 39. Scherzo. Cismoll.	—	60.
" 40. 2 Polonaisen	—	50.
" 41. 4 Mazurkas	—	40.
" 42. Walzer. Asdur.	—	40.
" 43. Tarantella. Asdur.	—	40.
" 44. Polonaise. Fismoll.	—	60.
" 45. Präludium. Cismoll.	—	30.
" 46. Concert-Allegro. Adur.	—	—
" 47. 3. Ballade. Asdur.	—	50.
" 48. 2 Nocturnos	—	—
" 49. Phantasie. Fmoll.	—	60.
" 50. 3 Mazurkas	—	50.
" 51. Allegro vivace. Gdur.	—	30.
" 52. 4. Ballade. Fmoll.	—	60.
" 53. Polonaise. Asdur.	—	50.
" 54. Scherzo. Esdur.	—	70.
" 55. 2 Nocturnos	—	—
" 56. 3. Ballade. Asdur.	—	60.
" 57. 4. Ballade. Asdur.	—	30.
" 58. 5. Ballade. Asdur.	—	30.
" 59. 6. Ballade. Asdur.	—	30.
" 60. 7. Ballade. Asdur.	—	30.
" 61. 8. Ballade. Asdur.	—	30.
" 62. 9. Ballade. Asdur.	—	30.
" 63. 10. Ballade. Asdur.	—	30.
" 64. 11. Ballade. Asdur.	—	30.
" 65. 12. Ballade. Asdur.	—	30.
" 66. 13. Ballade. Asdur.	—	30.
" 67. 14. Ballade. Asdur.	—	30.
" 68. 15. Ballade. Asdur.	—	30.
" 69. 16. Ballade. Asdur.	—	30.
" 70. 17. Ballade. Asdur.	—	30.
" 71. 18. Ballade. Asdur.	—	30.
" 72. 19. Ballade. Asdur.	—	30.
" 73. 20. Ballade. Asdur.	—	30.
" 74. 21. Ballade. Asdur.	—	30.
" 75. 22. Ballade. Asdur.	—	30.
" 76. 23. Ballade. Asdur.	—	30.
" 77. 24. Ballade. Asdur.	—	30.
" 78. 25. Ballade. Asdur.	—	30.
" 79. 26. Ballade. Asdur.	—	30.
" 80. 27. Ballade. Asdur.	—	30.
" 81. 28. Ballade. Asdur.	—	30.
" 82. 29. Ballade. Asdur.	—	30.
" 83. 30. Ballade. Asdur.	—	30.
" 84. 31. Ballade. Asdur.	—	30.
" 85. 32. Ballade. Asdur.	—	30.
" 86. 33. Ballade. Asdur.	—	30.
" 87. 34. Ballade. Asdur.	—	30.
" 88. 35. Ballade. Asdur.	—	30.
" 89. 36. Ballade. Asdur.	—	30.
" 90. 37. Ballade. Asdur.	—	30.
" 91. 38. Ballade. Asdur.	—	30.
" 92. 39. Ballade. Asdur.	—	30.
" 93. 40. Ballade. Asdur.	—	30.
" 94. 41. Ballade. Asdur.	—	30.
" 95. 42. Ballade. Asdur.	—	30.
" 96. 43. Ballade. Asdur.	—	30.
" 97. 44. Ballade. Asdur.	—	30.
" 98. 45. Ballade. Asdur.	—	30.
" 99. 46. Ballade. Asdur.	—	30.
" 100. 47. Ballade. Asdur.	—	30.

	M.	Pf.
Mazurka (à Gaillard). Amoll.	—	30.
Mazurka. Amoll.	—	20.
Polonaise (à Mad. Du-Pont).	—	30.
Walzer. Emoll.	—	30.
3 nouvelles Etudes. Fmoll, Asdur, Desdur.	—	40.

J. L. Dussek.

(R. u. h. v. J. Dachs.)

Op. 61. Elégie harmonique. Fismoll.	—	60.
" 77. Sonate. L'invocation. Fmoll.	1.	10.

J. Field.

(R. u. h. v. J. Dachs.)

1. Concerto. Esdur.	—	—
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J. N. Hummel.

(R. u. h. v. J. Dachs.)

Op. 13. Sonate. Esdur.	1.	—
" 18. Phantasie. Esdur.	1.	10.
" 20. Sonate. Fmoll.	—	80.
" 55. La bella capricciosa. Polonaise.	—	70.
" 81. Sonate. Fismoll.	1.	40.
" 85. Concert. Amoll.	1.	60.
" 89. Concert. Hmoll.	2.	50.
" 106. Sonate. Ddur.	1.	20.
" 109. Rondo brillant.	—	50.
" 120. La Galante. Rondo. Esdur.	—	50.

F. Mendelssohn-Bartholdy.

(R. u. h. v. J. Epstein.)

Op. 5. Capriccio	—	60.
" 7. 7 Characterstücke	1.	30.
" 14. Rondo capriccioso	—	50.
" 16. 3 Phantasien	—	60.
" 22. Capriccio. Fmoll.	—	—
" 25. 1. Concert. Gmoll.	1.	10.
" 28. Phantasie. Fismoll.	—	—
" 29. Rondo brillant. Esdur.	—	—
" 33. No. 1. Caprice	—	60.
" 33. " 2. Caprice	—	60.
" 33. " 3. Caprice	—	40.
" 35. " 1. Präludium u. Fuge Emoll.	—	60.
" 35. " 2. Präludium u. Fuge Ddur.	—	30.
" 35. " 3. Präludium u. Fuge Hmoll.	—	40.
" 35. " 4. Präludium u. Fuge Asdur.	—	40.
" 35. " 5. Präludium u. Fuge Fmoll.	—	40.
" 35. " 6. Präludium u. Fuge Bdur.	—	40.
" 40. 2. Concert. Dmoll.	1.	40.
" 43. Serenade u. Allegro gioioso. Ddur.	—	70.
" 54. 17 Variations sérieuses	—	40.
" 82. Variationen. Esdur.	—	40.
" 83. Variationen. Bdur.	—	50.
Andante cantabile u. Presto agitato. Hmoll.	—	60.

Lieder ohne Worte.

No. 1. Andante con moto. Edur.	—	30.
" 2. Andante espressivo. Amoll.	—	20.
" 3. Molto allegro e vivace. Adur.	—	30.
" 4. Moderato. Adur.	—	20.
" 5. Poco agitato. Fismoll.	—	30.
" 6. Venetianisches Gondellied. Andante sostenuto. Gmoll.	—	20.
" 7. Andante espressivo. Esdur.	—	20.
" 8. Allegro di molto. Bmoll.	—	20.
" 9. Adagio non troppo. Edur.	—	20.

Lieder ohne Worte.

No.		M.	Pf.
10.	Agitato e con fuoco. Hmoll.	—	30.
11.	Andante gracioso. Ddur.	—	20.
12.	Venetianisches Gondellied. Allegretto tranquillo. Fismoll.	—	20.
13.	Con moto. Esdur.	—	20.
14.	Allegro non troppo. Gmoll.	—	20.
15.	Presto e molto vivace. Edur.	—	30.
16.	Andante. Adur.	—	20.
17.	Agitato. Amoll.	—	—
18.	Duetto. Andante con moto. Asdur.	—	—
19.	Andante con moto. Asdur.	—	—
20.	Allegro non troppo.	—	—
21.	Presto agitato. Gmoll.	—	—
22.	Adagio. Fdur.	—	—
23.	Volkslied. Allegro. Amoll.	—	—
24.	Molto allegro vivace.	—	—
25.	Andante espressivo.	—	—
26.	Allegro con fuoco. Asdur.	—	—
27.	Andante maestoso. Gmoll.	—	—
28.	Allegro con anima. Gdur.	—	—
29.	Venetianisches Gondellied. Andante con moto. Amoll.	—	—
30.	Allegretto grazioso. Adur. (Frühlingslied).	—	—
	Andante. Esdur.	—	20.
	Allegro leggiero. Fismoll.	—	20.
	Andante tranquillo. Bdur.	—	20.
	Presto. Cdur (Spinnerlied).	—	30.
	Moderato. Hmoll.	—	20.
	Allegretto non troppo. Edur.	—	20.

Franz Schubert.

(R. u. h. v. J. Dachs.)

Op. 15. Phantasie. Cdur.	1.	10.
" 42. Sonate. Amoll.	1.	10.
" 53. Sonate. Ddur.	1.	40.
" 78. Phantasie. Gdur.	1.	30.
" 90. No. 1. Impromptu. Cmoll.	—	40.
" 90. " 2. Impromptu. Esdur.	—	40.
" 90. " 3. Impromptu. Gdur.	—	40.
" 90. " 4. Impromptu. Asdur.	—	40.
" 94. Heft 1. Moments musicaux.	—	40.
" 91. Heft 2. Moments musicaux.	—	40.
" 122. Sonate. Esdur.	1.	—
" 142. Heft 1. Impromptus.	—	70.
" 142. Heft 2. Impromptus.	—	80.

R. Schumann.

(R. u. h. v. J. Dachs.)

Op. 18. Arabeske. Cdur.	—	—
" 19. Blumenstück. Desdur.	—	—
" 20. Humoreske. Bdur.	—	—
" 23. Nachtstücke	—	—
" 26. Faschingsschwank aus Wien. Bdur.	—	—

C. M. von Weber.

(R. u. h. v. J. Dachs.)

Op. 12. Momento capriccioso. Bdur.	—	30.
" 21. Gr. Polonaise. Esdur.	—	40.
" 24. Sonate. Cdur.	1.	20.
" 32. Concert. Esdur.	1.	10.
" 39. Sonate. Asdur.	1.	40.
" 62. Rondo brillant. Esdur.	—	40.
" 65. Aufforderung zum Tanz.	—	40.
" 72. Polonaise. Edur.	—	40.
" 79. Concertstück	—	—



